



PANG MAISULAT SA HISTORYA ANG KULTURA NG MARINDUQUE



**BATSILYER NG SINING
PANG-KOMUNIKASYON**

DR. RANDY T. NOBLEZA

PANIMULANG BAHAGI

Ang Creative Cultural Development sa isla ng Marinduque, Moryonan bilang sagisag kulturang may pagkiling sa katotohanan at nagpaparangal sa giting.

Sa pangalawang pagkakataon ay nagkaroon ng Arts Talks muli o Heart Convos pero hindi na tungkol sa tubong/ putong kundi tungkol sa moryonan naman o moriones. Kaugnay ng tema ng Buwan ng mga Sining, “Ani ng Sining: Katotohnan at Giting.”

Talaga naman maraming inani sa parehong section ng BA Communication 3B at 3A, mula sa mga pangkat na pinangalan kasunod ng mga unang visita ng lalawigan. Ang Monserrat de Marinduque (Boac), San Bernardo de Marinduque (Sta Cruz) at San Juan de Marinduque (Gasán). Ang huling grupo ay para sa buong Isla de Marinduque. Nakagawa sila ng mga ethno videography tungkol sa tradisyon ng moryonan. Kaakibat nito, tinampok ang katotohanan at giting sa iba-ibang bayan pati ang mga natatanging grupo ng moryon mula sa Samahan ng Moryon sa Mogpog, Mistah sa Boac, Credincious sa Gasan, Vistano Auxilia sa Buenavista, Centurions Organization Inc ng Sta Cruz at Praetorians ng Torrijos.

Kasama din sa catalogue na ito ang talakayan sinagawa para sa paggunita ng ika-30 taon ng sakuna nangyari sa ilog ng Boac sa pamamagitan ng inisyatiba ng Pambanasang Museo kasama sina Dr. Emerson Sanchez, Dr. Bryan Viray at Fr. Arvin Madla. Gayundin, ang Heritage Symposium on Moryonan tampok sina Msgr. Rolando Oliverio, Mayor Senen Livelo Jr. James Liwanagan at Luigi Malangis.

Ang huling bahagi ng kalipunang ito ay ang creative toolkit modules binubuo ng theory of change, measuring impact, business canvas, orbit chart at action plan. Ang mga tinukoy na gawain ay bahagi ng pagsasakonteksto, paglolokalisa at pagsasakatutubo ng RA 11904 o Philippine Creative Industries Development Act at RA 11961 amended national heritage act of 2009. Kaya naman sa pagtatayo ng gusali ng College of Arts and Social Science ay pinupundar din ang magiging creative hub ng Marinduque State University mula sa mga tunguhinnito.

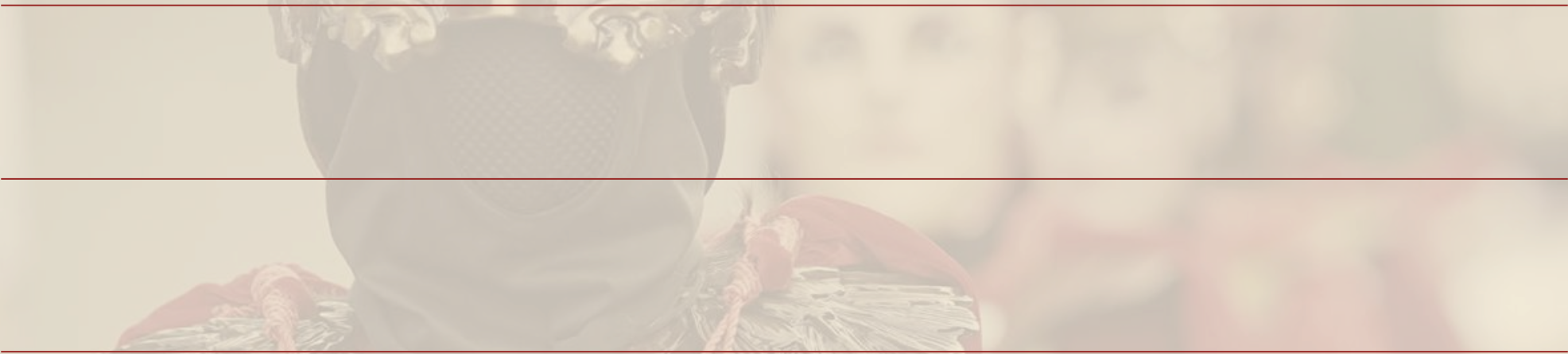


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ARTSTALK

ARTSTALK ABSTRACT



As part of the National Arts Month celebration, a new vibrant season of Art Talks was organized by the College of Arts and Social Sciences (CASS) on February 6, 2026 at Marinduque State University. With the supervision of Dr. Randy T. Nobleza, the 3rd-year Bachelor of Arts in Communication Student taking Communication Elective 4: Creative Cultural development gives the spotlight to Marinduque's local traditional - Moryonan, in alignment with Sustainable Development Goals for cultural sustainability. Divided into four groups, each focuses on distinct Municipalities: Group 1 on Monserat de Marinduque (Mogpog), featuring Municipal Tourism Officer, Mr. Jayson Mistal and Samahan ng mga Moryon sa Mogpog President, Mrs. Maria Go; Group 2 on San Bernardo de Marinduque (Gasan), highlighting Gasan's emerging Moryon Group, Credincios; Group 3 on San Juan de Marinduque (Sta Cruz), exploring emergent traditions with the I Love Santa Cruz Collective; and Group 4 on Isla de Marinduque, tracing roots of Fr. Dionisio Santiago with Mr. Rino Labay and Mr. Luigi Malangis.

Art talks have been important for Marinduque's cultural preservation, serving as a vital bridge between tradition and audiences, particularly the youth. By documenting oral histories, artist interviews, and evolving practices from key figures like sculptors, tourism officers, and faith leadere in each Municipality of Marinduque island, it aids in combatting the fading intangible heritage. This series of activity empowers communities, promotes intergenerational knowledge transfer and positions Moryonan as a living testament to Marinduqueño's resilience, ensuring its spiritual and artistic essence thrives for future generations.

MS. CHERYLLE MASCAREÑAS
Author



MASKARUNUNGAN ANG MORYONAN NG MOGPOG

UNANG PANGKAT

MASKarunungan Ang Moryonan sa Mogpog



COMMUNICATION ELECTIVE 4:
CREATIVE CULTURAL COMMUNICATION

DEAN IVAN SOTTO | JAY MANGUBAT | AC MANRIQUE
JOE MALVAR | KRISTINE MONTERON | LALESKA MILAYA
JOY MERAVELES

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OVERVIEW

This explores the Moryonan tradition in Mogpog, Marinduque, focusing on its historical roots, cultural meaning, and continued practice in modern times. It presents narratives about local participants and community members, discussing the first women who participate in moryonan, the identity of early morion practitioners, and the gradual inclusion of women in the tradition.

Furthermore, it highlights the efforts of the community to preserve this cultural heritage through training programs, sustainable practices, and documentation initiatives, ensuring that the tradition continues for future generations.

HISTORICAL BACKGROUND

Mugpog was founded in 1807. The Moryonan tradition is believed to have started in 1887 based on records of Fr. Dionisio Santiago. The tradition has existed for over a century.



FIRST MORYON WOMEN IN MORYON

“The town of Mogpog founded in 1807 it was separated from the town of Boac and became a full-fledge town in 1807. Regarding moriones, there are a lot of speculation about when it started, either be too early or not and as for the record of father Father Dionisio Santiago it was during 1887 they started morion wearing a morion mask.

In the manpower part, we are having trainings from some individuals on how to carved the mask and before they had one too. I would like to commend of course sir Buddy and also siir Gilbert Monsanto for teaching young individuals. .The morion of mogpog association, I think we had a project with Samahan ng Moryon ng Mogpog and DENR Marindduque requested actually this is the initiative of Samahan ng Moryon ng Mogpog association that we ask for trees to the DENR and those that we can requested will be carve for free. Gilbert Monsanto and company will train individuals and they will give mask to the target beneficiaries, children or young people who want to go to morion” Mistal said.

MR. JAYSON MISTAL.
Head, Mogpog Tourism Office





SUSTAINABILITY & COMMUNITY

What little knowledge I have is how mask is being done in general although traditionally it is made of wood but now they are using fiber for somehow it's easier because it seems like faster to make than carving and also because the wood is not always available. Now we are talking with the DENR, they are having a partnership with the samahang moryon ng mogpog, that if ever we have enough land that can be cultivated they can provide planting materials.

We are looking for someone that is willing to use their lands or maybe there is a moryon who has land and those are the plants that can be carved . Because, what if eventually in a few years from now it will be increasingly difficult for us to find wood to carve for masks? ” Go said.

MRS. MARIA KARLA GO

Head-DILG/ President of
Samahang Moryon ng Mogpog



CREDINCIOS

PANGALAWANG PANGKAT



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INTRODUCTION

In 1960, the late Alejandro Roces was invited as a guest speaker at a commencement exercise in Gasan. He was greatly impressed by the culture and traditions of the people, especially the moriones rites.

In the following three to four years, he returned to the town accompanied by well-known artists such as Alfredo Roces, his brother, along with prominent figures like Mauro Malang Santos, Carlos “Botong” Francisco, Nonoy Marcelo, and Gene Cabrera. They were joined by the journalists, photographers, columnists, and writers who helped document and promote the Moriones Tradition.

Later during the administration of former Mayor Ruben Mendoza from 1972-1976, the church, together with the local government of Gasan, further strengthened the revival of the moriones festival. It became more organized and developed into a recognized cultural tradition. Over time, new elements and activities were added, helping shape the Moriones into the vibrant festival celebrated today.

“Ang Credincios po ay itinatag noong taong 2023. Bago pa lamang po ito, kaya’t ang aming grupo po ay naghihikayat sa mga nais sumama sa aming grupo at maging isang mananampalataya”

“Kaya ko po itinatag itong Credincios sapagkat napapansin kong wala pang grupo na orihinal na nagmula dito sa bayan ng Gasan. Bukod sa mabu-boost nito ang tourism dito sa aming bayan ay magkakaroon pa kami ng grupo na siyang sumisimbolo sa pagiging relihiyoso ng mga tao sa bayan ng Gasan”

- PCpl Phil Jerome Mascariñas





“Credincios na ang ibig sabihin ay mananampalataya”

“Kami po ang grupong credencios ay sumasali sa ibat ibang event na ginaganap dito sa Gasan, lalo na tuwing holy week. Isa na dito ang Moriones Lenten parade dito sa bayan ng Gasan. Bilang pagninilay at pag gunita sa kamatayan ng panginoong diyos na lumika.

- Sk Chairman Cris Ivan Candelaria

Mas maganda talaga ay yung mga kabataan ay namamanata, mas marami na sa mga kabatan ang hindi namamanta. Kaya ang grupong credencios ay binuo din para sakanila,

"Kung ako ang tatanungin, mas pabor talaga ako sa pagmomoryon kasi 'yon ang tatak-tatak na isa kang tunay na Gaseño; isa kang tunay na Marinduqueño"

- Hon. Nepthalie R. Eden



MORYON YAN SA SANTA CRUZ

PANGATLONG PANGKAT

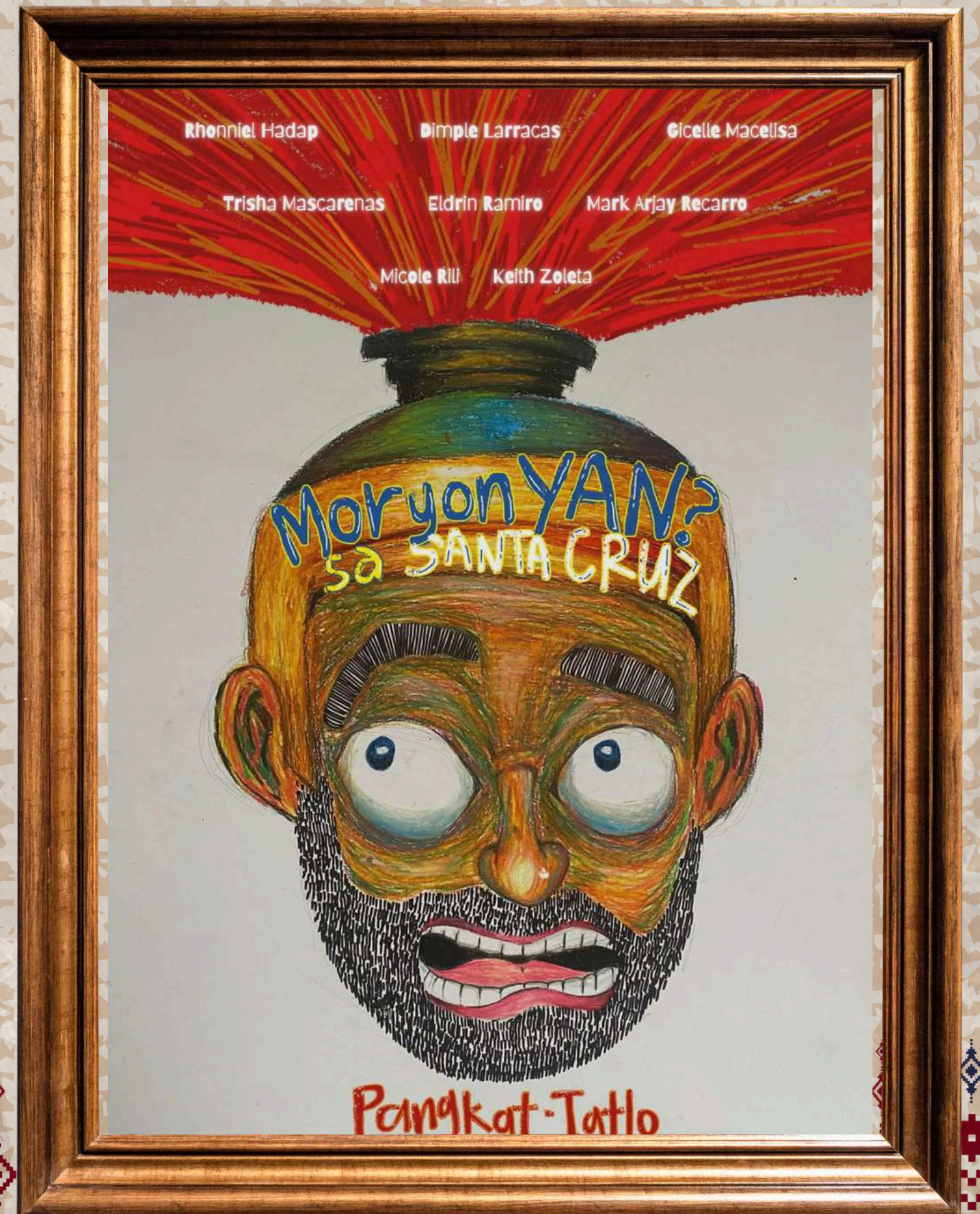


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INTRODUCTION

The Morion tradition is a big deal in Marinduque. Each of its five municipalities has its own way of interpreting the Roman centurion figures that came from Mogpog. This catalog is mostly centered about the city of Santa Cruz, where the Morion has changed into a strong, bold Roman soldier look, which is different from the floral styles found in other places. The Sta. Cruz Centurion Organization is a local group that combines biblical costumes, Senakulo performances, community events like Gunita, and faith-based preservation efforts. This Roman-inspired view of the world can even be seen in places like Dapdap.

The main topics of this document are SDG 12 making sure that Morion heritage values the use of environmental resources in a way that lasts, and SDG 9 supporting services that strengthen this living tradition.

STA. CRUZ MORYONAN



“I think history will show that the tradition or the practice actually started in the town of Mogpog, and it was initiated by a secular priest Father Junisio Santiago who incorporated the figures of the Roman centurions during the conduct of Good Friday and Easter Sunday, liturgies of the Catholic Church.”

MR. RENE RAYMOND R. RANESES JR.
Executive Assistant II





“The ‘Pugutan’ as it was called at that time, theres a person, the only one I remember seeing who wore a morion, where he also played the role of Longhino for a very long period of time, until the municipal government took over the Pugutan, was ‘Mr. Nonot Preclaro”, the father of Ma’am Portia Preclaro (the one from Marsu, Ma’am Portia Preclaro Orlina). Her father, yes. Her father is what I remember when I was young, I was 9 years old then, he was already playing the role of Poncio Pilato, and he was the first person I saw wearing a morion at that time.”

MRS. YOLANDA P. ELEGADO

Administrative Officer II/
Tourism Officer Designate





THE RACING MORIONS

MASK EXPRESSIONS

What makes the Morion of Santa Cruz different from other municipality said it's the fiercer look so it's not galit, it's not angry, it's not smiling and it's not funny compared with other municipality like Mogpog which they say has a fun looking morion, it's not the giant morions of gasan but what you have is a more fiercer looking very inspired morion expression. (Mr. Rene Raymond R. Raneses Jr.)



INTRICATE DESIGNS

I think the the style and the vestments are almost the same across the different towns of Marinduque the chest plate the the headgear the cape so all of those but increasingly we're seeing different expressions of the Morion especially last year we've seen some morions with red eyes or additional effects to sort of make the Morion more contemporary in look. (Mr. Rene Raymond R. Raneses Jr.)

PAGCUNITA

When Holy Week calls, the town of Santa Cruz has unique activity to commemorate the holy events, including the pilgrimage walk which is we're inviting people to go on a walk from the town plaza to DapDap which is around 14 km which involves visiting 14 stations of the Cross last year we had a mural competition where young marinduqueños painted murals of the stations of the cross so we're going to station them around along the route going to Dapdap then tourists and visitors will be given stamps then they'd have to get their stamps I mean their passport stamped across the 14 stations where they will also experience cultural enrichment activities like getting a taste of local kakanin wearing the mask or playing drums so on and so forth.



THE DAPDAP MUSEUM

At first, it was just a tavern, a very simple tavern where the people from Tagum would hold events, use it for wedding receptions, whatever barangay activities. Then when Mayor — during her first term as mayor — that's when she really started her passion to beautify the Dapdap Morion Camp. And it was inspired by Roman structures, a ruined Roman structure — so to speak, it's different from other tourist attractions. Now it's not just a simple tavern or event place, but you can see the uniqueness of the structure. And then she really wanted to develop it, so she had rooms built, and they were named after Roman characters — Longhinos room, Claudius room.

Now, the Morion Dapdap Morion Camp is really being developed. Actually, the place is ready for events, and it's also ready,, for example, if you want to stay overnight — the place is ready for overnight stays for friends, for tourists who want a different experience, tourists who are very stressed by the noise of the city, by the sounds of vehicles. So it's for tourists who want total peace — you can only hear the sea breeze and the singing birds, it's very relaxing for the mind. That's the morion place — a very peaceful place for people who really want a different experience and a different location. So it's ready for events.



PRESERVING THE MORION

The preservation of culture of morion must be continuous as well as the program for the map so that we can preserve the culture of morion to strengthen the group of the Morions here in Santa Cruz and strengthen their faith and also their dedication in wearing their mask.



CONCLUSION

The Morion tradition of Marinduque, especially in Santa Cruz, is more than just costumes or performances. It is faith made visible, based on each town's own way of honoring God through the Roman soldier image. This practice brings people together, makes them proud of their community, and keeps their religious heritage alive. It serves not only tradition but also the people who live it every day showing that belief, when shared and cared for, becomes a powerful part of who they are. proving that tradition serves both the soul and the sustainable future along with the Sustainable Development Goals Number 9 and 12.





CLOSING STATEMENT

This catalogue represents our group's effort to go beyond surface descriptions and into the valued living heart of Santa Cruz's Morion tradition. We want to show not only how visually unique the Morion of Marinduque is among other traditions in the Philippines, but also how deep faith, community spirit, and preservation work keep it alive. By sharing this knowledge, we hope to encourage more people to appreciate and respect a tradition that is both a personal promise to God and a shared heritage that should be protected.

МУЖНА ПС РАНАПАПАЛАТАТА

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INTRODUCTION

The Moryonan is a Lenten tradition unique to the island of Marinduque, characterized by participants wearing intricately carved wooden masks and Roman costumes to reenact the story of Saint Longinus. It is more than just a street pageant; it is a profound expression of local faith and a cultural hallmark that has defined the island for over a century.

The tradition is widely believed to have originated in the municipality of Mogpog in 1807, started by Father Dionisio Santiago. From its roots in Mogpog, the practice spread throughout the entire island, eventually becoming the soul of Marinduque's identity during Holy Week.

VARIOUS MUKHA NG PANANAMPALATAYA



MOGPOG: The Roots of 1807.

Tracing the sacred origins of the first Moryoneros from the birthplace of the tradition in 1807.



BOAC: The Art of Antique

Preserving the "Antique" soul of the mask through generations of artistic mastery and craftsmanship.



TORRIJOS: The Conviction of the Church

A silent faith belonging to the Church.

BEHIND THE WOODEN MASK

During the field research in the municipalities of Boac, Mogpog, and Torrijos, we meticulously documented every phase of the tradition—from the delicate carving of wooden masks to the personal narratives of faith that have persisted for generations.

Every interview opened our minds to the fact that the Moryonan is not merely a colorful performance for tourists, but a sacred obligation to the Church and a sincere pamamanata (vow) to the Divine.





GROWTH OF MORION CULTURE

The Moryonan tradition in Boac, Mogpog, and Torrijos reveals that while the mask is externally framed as a "secular spectacle" for tourism and digital clout, it remains internally rooted as a "sacred vessel" for the practitioner's pamamanata.

The true Mukha ng Pananampalataya is found not in the public performance, but in the private sincerity of the devotee. The Moryonan is not a costume to be displayed for social media validation, but a living, breathing communication of faith that thrives within the sacred silence of the mask.



**PARA SA KULTURA
AT SINING, PATULODY
NA BUBUHAYIN AT
PAPAGYABUNCIN**



MORYONAN

MORYONANAN ABSTRACT



Moryonan tradition is an important foundation of Marinduque's intangible cultural heritage. This reminds every Marinduqueño about our shared beliefs, our responsibility to preserve, to learn and pass it to the younger generations. This March 28, 20226, the heritage symposium in moryonan was organized by the Provincial Tourism and Cultural Office at Governor's Hall in the Provincial Capitol located in Bangbangalon Boac. This activity brings together the researchers and experts about moryonan to share insights and deepen our knowledge and appreciation for this rich and vibrant culture. The speakers include Rev. Msgr. Rolando N. Oliverio (Retired Priest, Diocese of Boac; Author and Researcher), Hon. Senen M. Livelo Jr. (Municipal Mayor of Mogpog; Local Historian), Mr. James M. Liwanagan (Assistant Artist, Milagrosa Wood Carving Shop), and Mr. Gian Luigi M. Malangis (Tourism Operations Officer I, Provincial Tourism and Cultural Office). This activity shows a heartfelt effort to gather, inspire and strengthen our community pride. It is not just a simple action but this is a priceless movement that will bring richness and prosperity to the culture of Marinduque.

MR. JAY C. MANGUBAT
Author



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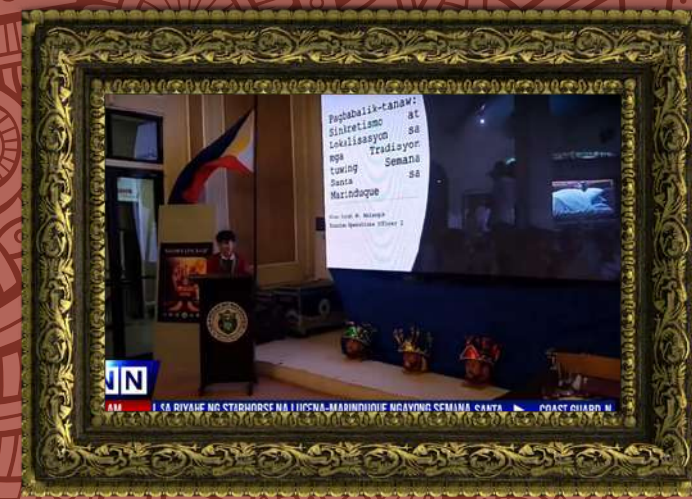
SYMPOSIUM OVERVIEW



The comprehensive heritage symposium focused on the Moryon (Moryonan) tradition practiced in Marinduque, Philippines. The event gathers scholars, cultural workers, local government officials, historians, and community members to explore the historical, cultural, and religious significance of the Moryon tradition, especially its role during Semana Santa (Holy Week).



KEY THEMES AND INSIGHT



MORYON AS DEVOTIONAL PRACTICE, NOT FESTIVAL

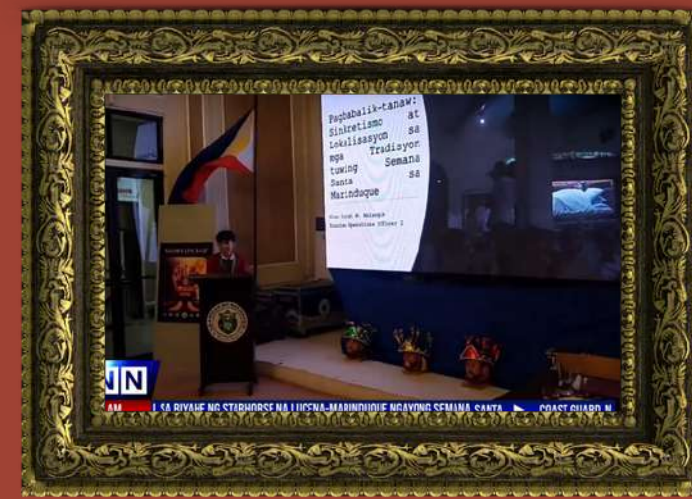
- The Moryon tradition is primarily a devotional act of penance reflecting the Passion of Christ, rather than a festive or entertainment event. It is a deeply religious practice involving wearing masks and costumes symbolizing Roman soldiers and other figures related to the Passion.
- It is performed during Holy Week, particularly on Good Friday from noon to 3 PM, reenacting Christ's suffering and crucifixion.
- The masks and costumes are sacred, and the practice involves years of personal sacrifice—wearers are called "namamnata" who dedicate themselves for multiple years, marked by symbolic decorations such as flowers (bulaklak) on the masks.

HISTORICAL ORIGINS AND DEVELOPMENT

- The tradition dates back to at least 1857, initiated by Padre Dionisio Santiago, the first Filipino parish priest of the area.
- Originally, the Moryon tradition symbolized penance and religious devotion linked to the Catholic faith introduced by Spanish missionaries, with local cultural elements integrated over time.
- The masks represent Roman soldiers who crucified Jesus, differentiated into types: Roman soldier, Bulaklakan (flowered), and Bastos (rough or unruly).
- Oral histories and archival materials, including accounts from early local leaders and American anthropologists, confirm the tradition's longstanding roots and its evolution.



KEY THEMES AND INSIGHT



CULTURAL SYNCRETISM AND LOCALIZATION

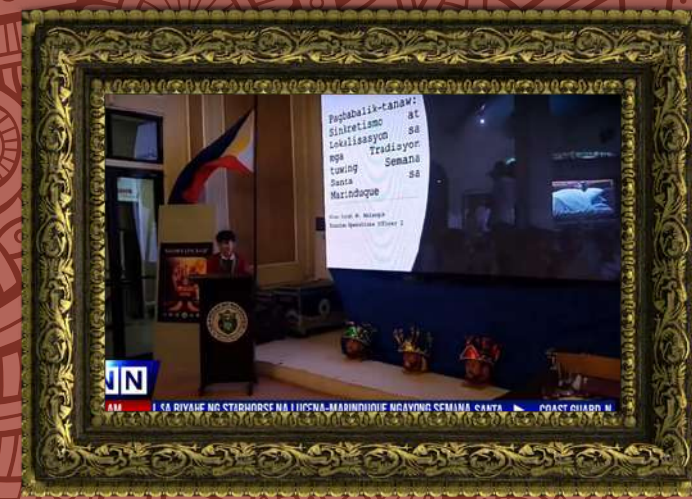
- The symposium explored concepts of syncretism, localization, and indigenization as frameworks to understand how indigenous beliefs and practices merged with Catholic rituals, forming a unique cultural expression.
- Examples include how pre-colonial ancestor worship and amulet traditions were integrated into Christian practices like veneration of saints and Holy Week rituals.
- The Moryon tradition embodies this blend, maintaining local identity while expressing Catholic faith.

MASKS AND COSTUME CRAFTSMANSHIP

- Masks are traditionally hand-carved, made from wood, and decorated with natural materials like horsehair or abaca fibers.
- Earlier masks had simpler, less anatomically accurate features due to limited resources and skills, evolving today with more detailed and artistic designs.
- The tradition includes strict rules about mask use: masks must conceal identity, and the wearer must maintain decorum, abstaining from vices like smoking or drinking during the penance period.



KEY THEMES AND INSIGHT



CHALLENGES IN MODERN CONTEXT

- There is ongoing debate about the appropriateness of exhibiting the Moron tradition outside its religious context, such as in tourism fairs or as entertainment, which some see as diluting or misrepresenting its devotional purpose.
- The need for parameters, ordinances, and community consensus to protect the tradition's integrity while allowing for sustainable cultural tourism was emphasized.
- Concerns about youth engagement, modernization, and commercialization threaten the depth of cultural meaning and continuity.

ROLE OF LOCAL GOVERNMENT AND SCHOLARS

- Local officials, notably the Vice Governor and Mayors, expressed strong support for preserving Moron as a pillar of cultural identity and local economy.
- Scholars advocated for ongoing research, documentation, education, and legal frameworks to safeguard the tradition.
- Calls for provincial-wide consultations and symposiums were made to unify stakeholders and develop guidelines.

COMMUNITY INVOLVEMENT AND FUTURE DIRECTIONS

- The symposium underscored the responsibility of cultural workers, educators, parents, and local leaders to pass on the tradition with understanding and respect.
- Emphasis was placed on active participation, storytelling, and respect for ritual depth rather than mere performance.
- Efforts to include the Moron tradition in heritage recognition platforms, such as UNESCO intangible cultural heritage, were noted.

TIMELINE HIGHLIGHTS

YEAR/DATE	EVENT and DEVELOPMENT
1855	Padre Dionisio Santiago appointed parish priest of Mogpog
1857	Earliest recorded Moryon performance during Good Friday
1880'S AND 1990'S	Formalization and municipal licensing of Moron participants
1990'S	American anthropologist Henry Otley Beyer documents customs
1960'S	Modern debates about Moryon's role in tourism and cultural identity begin
2020'S	Symposiums and legal ordinances initiated for cultural preservation

DEFINITION AND CONCEPT TABLE

TERM	DEFINITION
MORYON	A Holy Week devotional tradition involving penitents wearing masks and costumes reenacting the Passion of Christ, particularly the Roman soldiers.
LOCALIZATION	The process by which foreign cultural elements are adapted to fit local traditions and understandings
SYNCRETISM	The blending of indigenous beliefs with foreign (Catholic) religious practices.
NAMAMANATA	The individuals who wear Moron masks and costumes as part of their penitential devotion, often for several years.
INDIGENIZATION	Modification of foreign cultural elements according to local beliefs and contexts.
BULAKLAK	Flowers attached to masks symbolizing the years of devotion.
BASTOS	A type of Moron mask characterized by rough or unruly appearance, part of traditional categories.



SYMPOSIUM HIGHLIGHTS

- The Moryon tradition is not a festival but a solemn religious penitential practice centered on Holy Week.
- Masks and costumes have deep symbolic meaning, their making and wearing involve years of sacrifice and discipline.
- The tradition represents a fusion of pre-colonial indigenous beliefs and Catholicism, embodying syncretism and localization.
- Modern challenges include commercialization, tourism exploitation, and youth disengagement, risking loss of ritual depth.
- There is a call for community-based governance, legal ordinances, and educational programs to preserve authentic practices.
- The local government supports the tradition as a cultural heritage and economic asset but emphasizes respect for its religious core.
- Symposium participants recommend creating parameters or codes of conduct for the public display and tourism use of the Moron.
- Research and documentation efforts are ongoing to archive the tradition's history, symbolism, and variations.
- The involvement of youth, educators, and cultural workers is critical for passing down the tradition meaningfully.
- The symposium also discussed related pre-colonial beliefs, such as ancestor worship and amulet use, showing continuity in cultural worldview.





CREATIVE HUB

CREATIVE HUB ABSTRACT



The Creative Hub Toolkit is a guide designed to help cultural organizations and community leaders build strong and sustainable creative hubs that serve their communities effectively. Its purpose is to help hub leaders plan programs, identify community needs, organize resources, and create positive social, cultural, and economic impact. The toolkit emphasizes the importance of understanding the value of community support and strengthening cultural connections to achieve long-term success.

This toolkit focuses on the Morion organizations from the municipalities of Torrijos, Boac, Gasan, Santa Cruz, and Mogpog involved in the Moriones Festival. These organizations play an important role in preserving the traditions, performances, and religious practices connected to the festival. The toolkit includes essential sections such as Theory of Change, Measuring Impact, Hub Business Canvas, Orbit Chart, and Hub Action Plan, which help organizations strengthen leadership, partnerships, and cultural programs. Overall, the Creative Hub Toolkit highlights the importance of cultural preservation and community participation in protecting the heritage of Marinduque. By supporting Morion organizations across different municipalities, the toolkit helps preserve the identity and traditions of the Moriones Festival for future generations.

MS. TRICIA MAE FERRAN
Author



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Milaya, Laleska
Monteron, Kristine
Manrique, Alexis Carlo
Malvar, Joe
Mangubat, Jay
Meraveles, Joy

THEORY OF CHANGE

Problem:

One of the problem that needs to be addressed is to know who is the first women and morion who participate in moryonan in the municipality of Mogpog.

STAKEHOLDER:

- Creative industry course lecturers and students
- Organizations that are looking and engaging in creative
- Government agencies related to creative.

Activities:

Arts talk

Impact:

This will help individuals, organizations and industries be informed and understand the history of moryonan in the Municipality of Mogpog.

Evidence:

Interviews and narratives with the citizens and government officials of Municipality of Mogpog"

MEASURING IMPACT

What is the change you want to see?

We want to know the first women and the first ten morion who participate in moryonan in the Municipality of Mogpog. We also want the citizen and even government officials of Mogpog to be aware about the history of motyonan in their Municipality.

Metrics

We conduct an interview about our topic we want to know. We also asked the President of Samahang Morion ng Mogpog for the copy of the book they created where in it includes the demographics, number of participants who joined moryonan, number of year they participate moryonan, and more. We will also measure the historical knowledge, interpretive understanding, and the information we gather in the interview.

Baseline Data and Target

Using the information that was given by the resource person and the data they gave, we can understand our main target and answer our problem.

Souces of Data

Ms. Mria Go: President of Samahang Moryon ng Mogpog

Gilbert Monsanto: VP of Samahang Moryon ng Mogpog

Mr. Jayson Mistal: Head-Municipality Tourism of Mogpog.

Books: Data about the activities about moryonan, demographics of the people who participated in moryonan, and etc.

Data Collection Tool

In depth interview for the people and officials in Mogpog

Data Collection Frequency

Interview once a year with the residents of Mogpog

The action we will take after completing the exercise is that we will keep on researching about the root and history of Morionan until we found valuable information that will help every citizen of Mogpog and also Marinduque as a whole about the rich history of Moryonan in the area

HUB BUSINESS CANVA

SOURCE OF DATA

- Samahang Morion ng Mogpog
- Morion carvers and mask makers
- Department of Tourism
- Municipal officials

WHO DO YOU HELP?

- Tourists and general audiences interested in heritage
- Future generations of mask makers and devotees

WHAT DO YOU NEED?

- Speakers, interviewees, and cultural informants
- Camera and documentation materials

WHAT DO YOU DO?

- Documents and shares the history and evolution of Morionan in Marinduque.
- Preserve local culture and identity through interviews, discussion
- It gives recognition to Morion participants, carvers, and community.

HOW DO YOU INTERACT?

- Respectful engagement with culture bearers
- Interactive sharing of stories and history

HOW DO YOU REACH THEM?

- ArtsTalk sessions
- School presentations
- Social media posting

HOW DO YOU DO IT?

- Conducting ArtsTalk interviews and discussions
- Documenting the history of Morionan
- Recording stories of carvers, devotees, and leaders
- Promoting awareness of Morion tradition

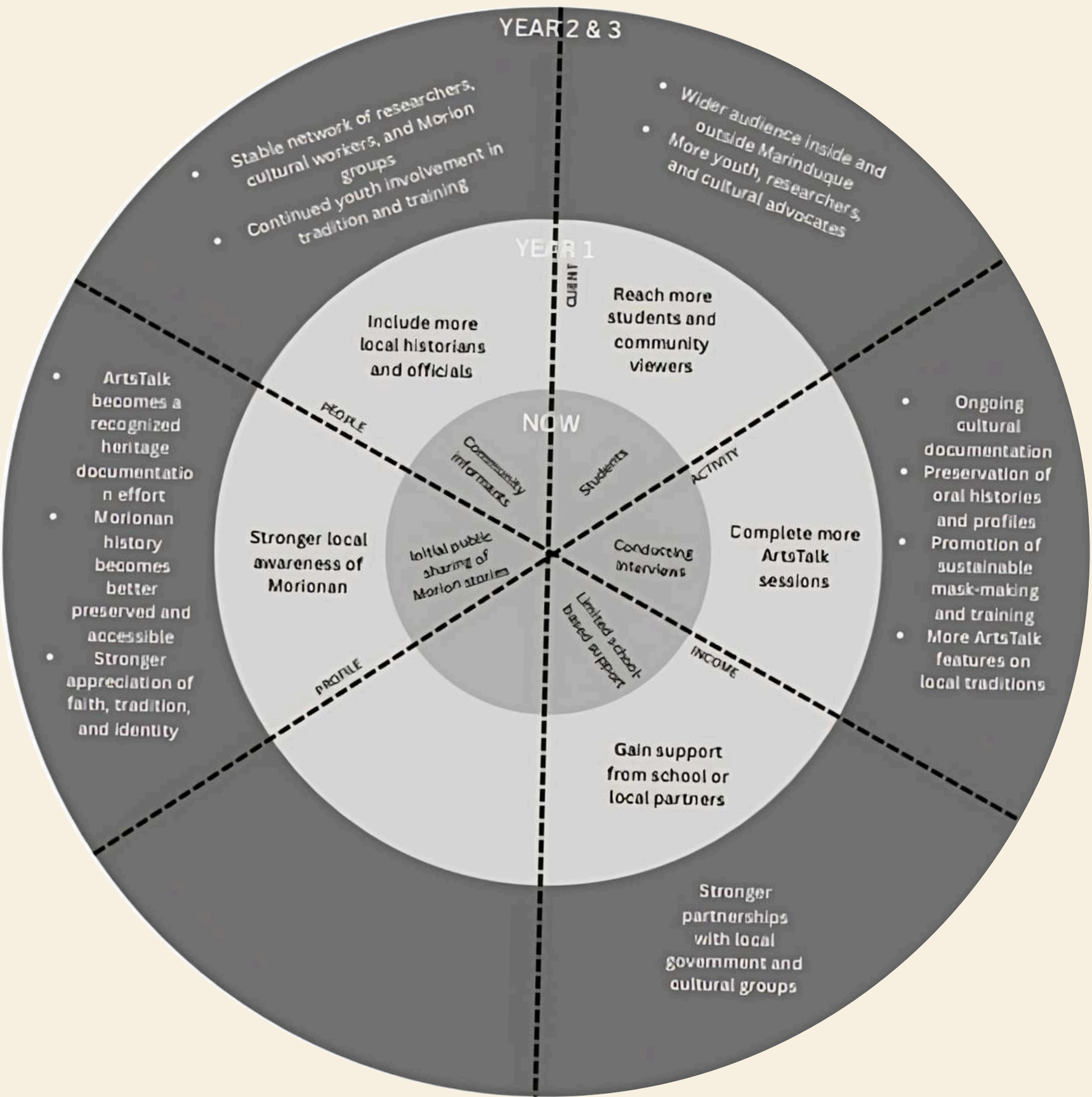
WHAT WILL IT COST?

- Editing and presentation materials
- Recording and documentation expenses
- Transportation for fieldwork

HOW MUCH WILL YOU MAKE?

- School support
- Cultural project support
- Local government partnership
- Sponsorships or donations

ORBIT CHART



HUB ACTION PLAN

	ACTION	RESOURCE	LEAD	SUPPORT	TIME
PRIORITY 1 Document the history and meaning of Morionan	- Document the history and meaning of Morionan - Gather stories about the origin, faith, and evolution of Morionan	- Interview guide - Recording device - Transcript sheets - Research materials - Community contacts	Student researchers / ArtsTalk team	- Morion members - Local historians - Advisers	- During fieldwork and interview schedule - Ongoing until documentation is completed
PRIORITY 2 Profile Morion participants and preserve records	- Identify women's participation in the tradition - Build a more organized record or system for future use	- Profiling forms - Registration records - Interview data - Documentation materials	ArtsTalk documentation team	- Samahang Morion ng Mogpog - Municipal and cultural offices - Advisers	- Start during Holy Week registration - Continue until profiles and data are organized
PRIORITY 3 Support sustainability of Morion mask-making and youth involvement	- Promote awareness of sustainable materials and preservation - Encourage recognition of carvers and long-time Morion members	- Training support - Partnership with DENR - Wood or alternative materials - Community volunteers	Samahang Morion ng Mogpog / Department of Local and Interior Government	- ArtsTalk team - Local government - Carvers	- Begin with current partnership efforts - Continue in future cultural preservation activities



Jasa, Kristina
Dela Cruz, John Renard
Ablan, Rica Mae
Ferran, Tricia May
Justiniano, Irish Mae
Mascareñas, Cherylle
Manjares, Rheavel
Buenaventura, Lady Ann

THEORY OF CHANGE

PROBLEM

- There is a need to understand and preserve the history of Moryonan in Gasan, and there is still no fully accredited or organized Morion organization in the town.
- The emerging group CREDINCICIOS needs support to strengthen its role in cultural preservation and community coordination.

STAKEHOLDERS

- LGU Gasan
- Tourism Office
- Credincios members
- Local Morions
- elders, youth, and community members in Gasan

ACTIVITIES

Conducting arts talks
Community discussions about Moryonan in Gasan
Gathering oral histories from elders, priests, and officials
Document existing practices and challenges
Create awareness
Support CREDINCICIOS organize its goals and future plans

IMPACT

Greater public understanding of Moryonan in Gasan
Improved recognition of the need for an organized Morion group
Stronger capacity of CREDINCICIOS to be fully accredited
Better long-term preservation of Moryonan as a living tradition

EVIDENCE

- Interview transcript
- Documentation
- Organizational profile of CREDINCICIOS
- Increased participation or support from stakeholders
- On-going accreditation of CREDINCICIOS



MEASURING IMPACT

3.2 MEASURING IMPACT

WHAT IS THE CHANGE YOU WANT TO SEE?

Credencios aims to develop a deeper understanding of the Moriones tradition in Gasan through arts talk workshops, while helping Credencios become a structured and officially accredited Morion group. It also seeks to strengthen community awareness, participation, and support for cultural preservation.

BASELINE DATA AND TARGETS

Baseline:

Credencios is not yet accredited in the municipality. Cultural knowledge is mostly based on personal experience and not well documented. Limited structured activities like workshops or formal discussions.

Targets:

50-100 Participants in activities

Majority of participants gain or understand about the group credencios. Increased support from community and stakeholders

Submission of accreditation requirements

METRICS

- Increase in knowledge about Moriones
- Number of youth and community members actively involved
- Community support for Credencios (feedback, endorsements)
- Progress in organizing documents needed for accreditation

SOURCES OF DATA

Credencios members

LGU Gasan and Tourism Office representatives

Community residents

Event records and social media

DATA COLLECTION TOOLS

Interviews and recorded discussions

Photo and video documentation

Feedback forms

DATA COLLECTION FREQUENCY

Before the ARTS TALK (to assess initial knowledge or baseline)

During the ARTS TALK (to observe participation and engagement)

After the ARTS TALK (to measure learning and gather feedback)

Follow-up after a few weeks (to check progress in organization and accreditation)

THE ACTION WE WILL TAKE AFTER COMPLETING THIS EXERCISE IS

Conduct arts talk workshops, document the knowledge shared, and use the collected data and outputs to strengthen Credencios' organization and support its application for accreditation while promoting the Moriones tradition in Gasan.

HUB BUSINESS CANVA

SOURCES OF DATA

Key Partners

The primary source of data on Morionan in Gasan is the municipal tourism office, as it organizes the activities during the Lenten season. The Credencius Morion group members, mentors, and founders are also key partners in gathering important information. Their motivation for establishing and promoting Morionan in Gasan is rooted in culture and the Catholic faith.

How Do You Interact?

User & Audience Relationship

We interact through a friendly and open discussion with key persons during the arts talk. We allow questions, sharing of ideas, and use simple presentations to make it easy to understand.

HOW DO YOU DO IT?

Key Activities

We organize an arts talk discussion, prepare presentations, share visuals, and invite speakers from the Credencius morion group. We also collect information and stories about Morionan in Gasan from Municipal Tourism.

Who Do You Help?

User & Audience Segments

We help students, local residents, and people interested in culture and art. Our main audience is students and community members who want to learn about Morionan.

WHAT DO YOU DO?

Value Proposition

We provide knowledge and awareness about Morionan in Gasan, particularly the credencius morion group through storytelling and discussion. We help the audience understand the culture, faith, and art behind the festival.

What do you need?

Key Resources

We need research materials, visuals or slides, a venue, and social media sponsors to promote the arts talk about morionan in Gasan.

How do you reach them?

Distribution Channels

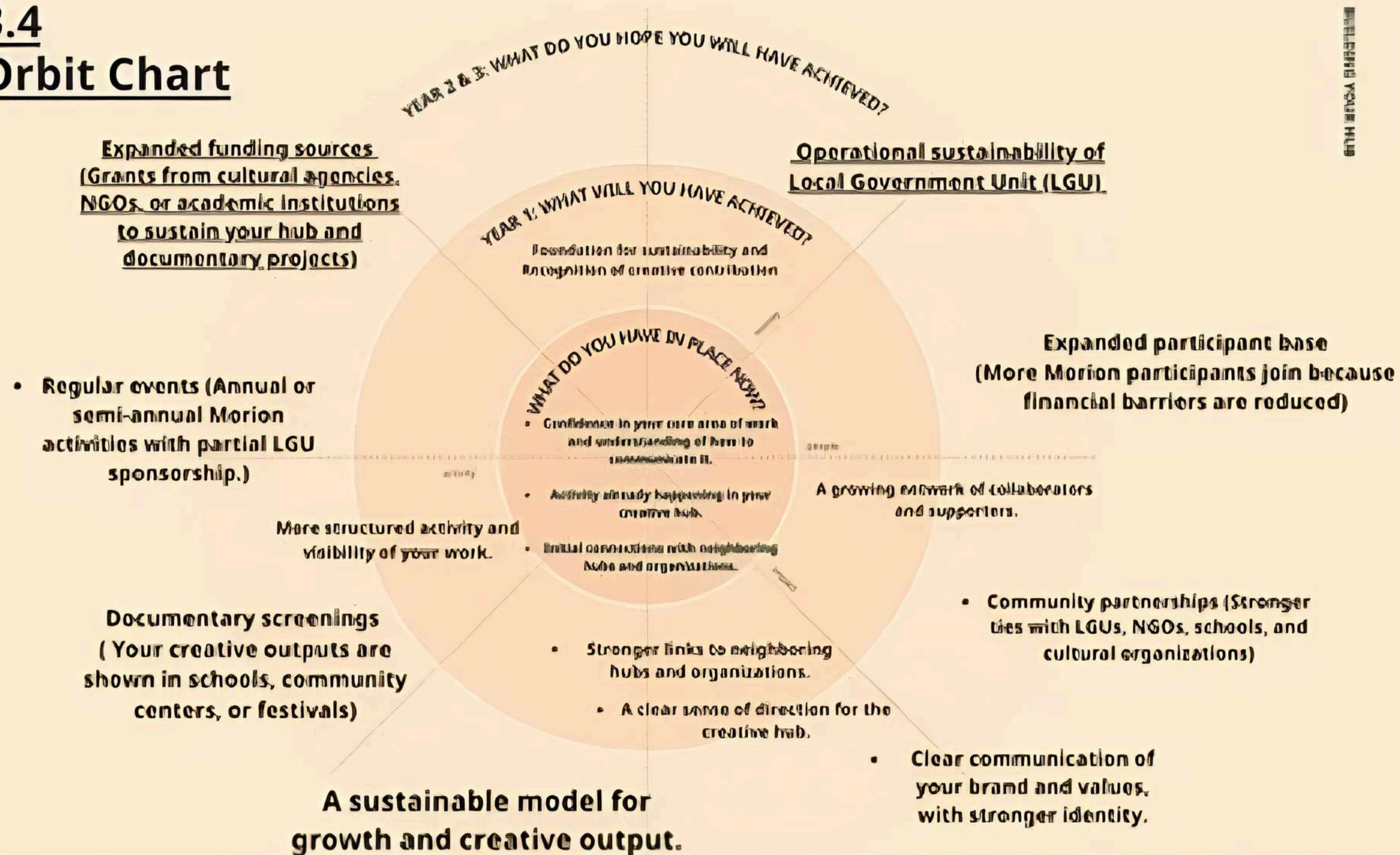
We reach the audience through school activities, invitations, posters, and social media announcements. These are low-cost and easy to access.



**HUB BUSINESS
CANVAS**

ORBIT CHART

3.4 Orbit Chart



HUB ACTION PLAN

3.5 HUB ACTION PLAN

	ACTION	RESOURCE	LEAD	SUPPORT	TIME
Priority 1	Organize interested members, conduct meetings, draft the constitution and by-laws, and submit requirements for accreditation to the LGU	Knowledge in organization formation, documents, internet access, LGU accreditation guidelines	Group Leader / SK Chairperson (with leadership skills and motivation)	LGU officials, cultural officers, teachers	1-2 months
Priority 2	Conduct workshops on Morion mask-making and performance skills to enhance cultural knowledge and talent.	Materials (wood, paint), trainer, venue, budget	Cultural Officer / Local Artist (with experience in Morion tradition)	Local artists, DepEd teachers, volunteers	2-3 weeks
Priority 3	Create posters, social media campaigns, and community events to promote the organization and Morion tradition	Gadgets, internet access, design tools, printing materials	Youth Leader	Students, tourism office, community members	1 month (ongoing updates weekly)



Ramiro, Eldrin
Macelisa, Gicelle Grace
Zoleta, Keith
Hadap, Rhonniel Guen
Rili, Micole
Larracas, Dimple
Recarro, Mark Arjay
Mascareñas, Trisha Mae

THEORY OF CHANGE

Problem

In the municipality of Sta. Cruz, Marinduque, Mrs. Yolanda Elegado addresses that the importance of Moryonan preservation must have continuity. For her, Moryonan is considered one of the most unforgettable heritages that the island had. Therefore, we researchers focus on this kind of problem, mainly looking for an answer about how to preserve the unique way of commemoration in the Moryonan of Santa Cruz.

Stakeholders

The objectives of this proposed project are to benefit the individuals who are in charge of commemorating the late culture that had been passed by our ancestors to us Marinduquenos. The community or the municipality also takes part in the successive growth and development of this culture; however, the people who have a bigger advantage for this project are those ones who play and respect the iconic Moryon culture. The "namamanata," or people who wear masks, play a vital role for emphasizing a unique way of commemorating the Santa Cruz Moryonan, which is important for the growth of this culture.

Activities

In the previous documentary that we had created, Mrs. Elegado introduced to us the ceremonial commemoration of their municipality during holy week. We do think that these can be a primary step to let each individual emerge from these kinds of activities, such as the following: a dance competition and the Moryon Parade, where they showcase different expressions of the Morion mask; a gathering in the Dapdap Museum mainly focused on the beauty of the establishments; and lastly, the theatrical play that happened during Holy Week. The said activities can be used as a stepping stone to encourage individuals to know and learn more about the Morion culture.

Impact

For the future outcome, we do believe that this kind of proposed project can encourage countless individuals to participate in the cultural heritage that we had, the Moryonan. The built camaraderie influences everyone to commemorate as well and have active participation, whereas lately they can use those experiences to change and make movements about the preservation of the culture.

Evidence

If you had watched the short documentary that we had prepared, Mrs. Elegado mentioned that numerous people tend to watch different activities that they prepared during Holy Week commemoration. She added that it's not mainly by watching, but also by participating in different events and activities. Aside from that, to ensure that this proposed project will bear a good outcome, we will try to reach their good office by giving an evaluation sheet and also request data that can help to justify that the upcoming project can leave a remarkable impact on the community.

MEASURING IMPACT

What is the change you want to see?

A change like passing the heritage to the young ones is such a good sight to see for us researchers. The importance of camaraderie unites us and gathers for meaningful changes and preservation. This type of activity can reach a wider community for Santa Cruz people, and sooner, hopefully, this kind of change can bring more development and improvement for the practices in the Morion culture of the Santa Cruz municipality.

Metrics

Collecting data is the right move to ensure that the project is progressing very well. Collecting photos and previous videos can be a raw material in developing a good infomercial or advertisement to encourage individuals to explore the practice of Santa Cruz people in Moryonan activities.

Baseline Data and Targets

The researcher started from scratch, whereas we brainstormed the possible resource person for this proposal, and luckily we have one that will guide us during the data collection. However, in order to formally continue this kind of project, we had to undergo different letters and signing to warmly welcome us and confirm that we are allowed to gather materials and information.

Sources of Data

The previous short documentary that we had created is crafted from materials that came from the good office of tourism management that allows us to use it responsibly. The good office provides a hard file where several photos and videos that were filmed during Holy Week 2025 were given to us and allow us to use it. However, there is a proper agreement that it must be properly credited to their office and must not be used in any projects that are not related to promoting the culture.

Data Collection Tools

For review and evaluation, instruments such as the Likert scale in Google Forms and paper are considered the newest way of counting numbers on respondents. The Likert scale is mainly used as a survey format that measures opinions, attitudes, or behaviors across a range. However, the largest population is more active in social media; that is why we had to create a socially active form in order to review feedback from the respondents. This will boost the data collection about their reviews and opinions on Sta. Cruz Moryonan.

Data Collection Frequency

Since the commemoration starts during the early days of Holy Week and ends a few days later, the researcher suggested that the collection of reviews and data shall be compiled after the events and activities. The data collected shall be initiated by the researcher.

HUB BUSINESS CANVA

Sources of Data

We researchers have an agreement already in the mayor's office and tourism office of Sta. Cruz. The privilege let us use the raw materials as our primary sources for creating infomercials and advertisements. Moreover, we suggested that in order to repay their hospitality, we would like to promote the commemoration of their Moryon culture in any way that we can do.

How do you do it?

Audience participation is the core of this project; that is why we researchers value time and effort; every single time is worth a penny. We would like to strengthen our bond and relationship with individuals by creating a safe space where everyone can interact with different people. Establishing an online community can break walls that barricade the togetherness of our respondents, which is why we had to normalize and let them emerge for a worthy living experience in the Santa Cruz district.

What do you need?

For our necessary resources, time and space are crucial for this project. Time plays an important role in shaping our capabilities to meet our deadlines; this can sharpen our cognitive skills to exercise our life work balance and benefits in terms of preparedness and awareness. Space brings togetherness in one room; it creates a hub that promotes productivity and mindful ideas that can share an important piece for the project.

What do you do?

Proper etiquette and behavior are a must when interacting with people. Being Maka-Tao is a good value to be followed by the team; this provides basic manners to stick to. It is all about recognizing bad and good habits, what to do, and what not to do when talking to people. In this way, we can gather specific information that is related to the proposed project.

How do you interact?

A good camaraderie and rapport must be established. Anyone can recognize what good and bad is, and the team believes that these social skills must be shown during the data gathering. It is significant for the project to be a safe environment for people in order to collect data about their feedback and opinions in Moryonan of Sta. Cruz. The opinions can be raw material as well as materials in creating the infomercials and advertisements.

How do you reach them?

People nowadays are chronically active in social media; this reach allows audiences to reach people digitally. And that's what the team needs in order to collect their views and opinions about the commemoration during Holy Week or Semana Santa.

Who do you help?

The community or the Santa Cruz district itself is the testament to observing how communication and social skills are used if it's feasible or beneficial for the project or not. However, we researchers do believe that it is possible to happen; judging by the environment of Sta. Cruz, people are warm and welcoming, which is a good step for us researchers to have the proposal's continuity and see how it grows for each year.

What will it cost?

There are no such expenses for this project, only personal expenses of the team, including transportation fees and food, but with regard to the project itself, there are no present expenses.

How much will you make?

In a sense of accountability, the audience and each individual will not pay any fees for this project; only their participation, opinions, and feedback are enough to make the project happen.



HUB BUSINESS CANVA

ORBIT CHART

WHAT DO YOU HAVE IN PLACE NOW?

People – the researcher will be the formal members of this project

Impact – create more interactive way to persuade people to review and give their opinion about the Moryon culture of the Santa Cruz

Profile - can be see through online platforms such as facebook and tiktok.

Activity – the start of creating infomercial.

Members – only few people will be the first participant of the first wave in gathering opinions

YEAR 1: WHAT WILL YOU HAVE ACHIEVED?

People – suggested to have an adviser for guidance

Impact – the district provided basic needs for us researcher; printing of surveys

Profile – already created a youtube account to reach wider audience

Activity – the infomercial is already created and ready to for critique, then the advertisements are on the progress

Members – limited people can give their opinions and feedbacks

YEAR 2 & 3: WHAT DO YOU HOPE YOU WILL HAVE ACHIEVED?

People – the adviser suggested an artistic director for critique of video materials

Impact – the continuity of giving free service for us researcher is progressing very well

Profile – all the accounts reach several followers

Activity – the materials are used for promoting Sta Cruz Moryonan, and several local ang foreign tourists likely to be fascinated in the culture of Moryonan

Members – large population of the Sta Cruz people are now actively participatin in the activities

HUB ACTION PLAN

PRIORITY 1: THEORY OF CHANGE

Action – For this activity, the researcher would like to start with this hub toolkit in order to familiarize the primary objectives of this project. This toolkit will mainly focus on the basic project on why this proposal must be produce and consume by individuals

Resource - The resources are already requested in the good office of Mayor Marissa Red and the good office of Tourism facilitated by Mrs. Elegado

Lead – The researcher are the main proponent of this proposal in order to conduct this future project. Skills and experiences of the researcher are good enough to be said as good conductor of project.

Support – The town of Santa Cruz and its people will share their living experiences and opinions about the Moryon culture

Time – For this toolkit, the target date will be Month of January, whereas a good month for starting a pre-interview about the distinct commemoration of Holyweek Sta Cruz

PRIORITY 2: MEASURING IMPACT

Action – The toolkit mainly focus on how the project will blend to the environment of the target venue. This examine the researchers behaviors and attitude which is important for social skills

Resource – In order to gather data, a collection of pictures are needed in order to serve as proof and evidence that the project is already progressing.

Lead – The relationship between the researcher and the local individuals are the proponent of this toolkit

Support – With the help of Sta Cruz district, we will be able to guide ourselves in implementing this project

Time – The activities must be done on the of February in order to prepare the next toolkit for this project

PRIORITY 3: HUB BUSINESS CANVA

Action – The Hub Business Canva mainly answers the basic needs of the researcher in order to continue the project. That leads to the researcher to organize things that are needed for this toolkit

Resource – The resource are already provided by the Sta Cruz district

Lead – The researcher focus on how the toolkit can organize the needs of the project

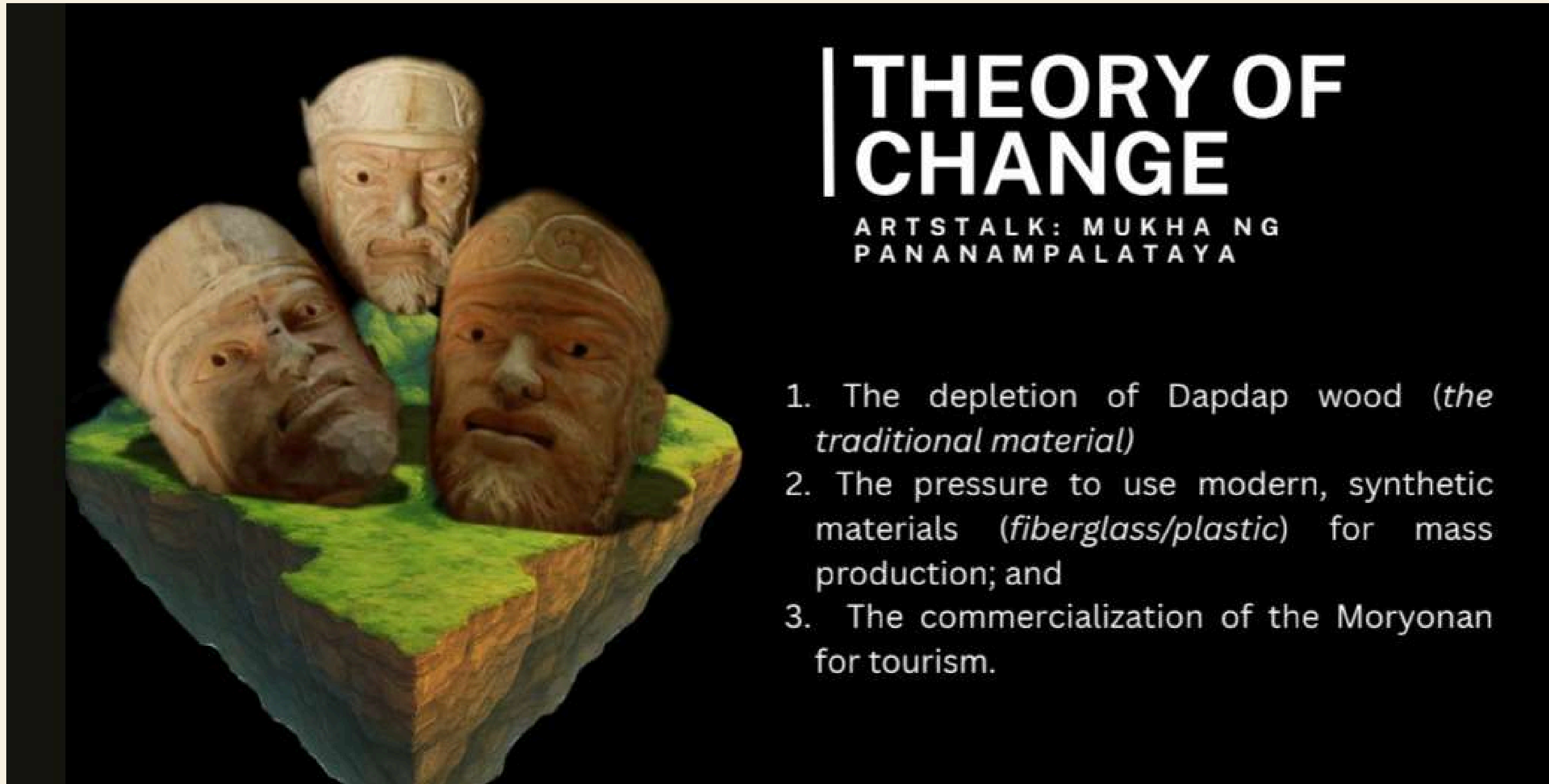
Support – The two offices will guide as what to do and avoid circumstances that might hinder our project

Time – Early March must start the data gathering and begin the crafting of the infomercial and advertisement.



Angeles, Kyle Anthony
Pedernal, Christene
Jasa, Kristel
Sherie, Rabe
Siena, Laylene
Del Mundo, Charmaine
Maranda, Jacky

THEORY OF CHANGE



MEASURING IMPACT

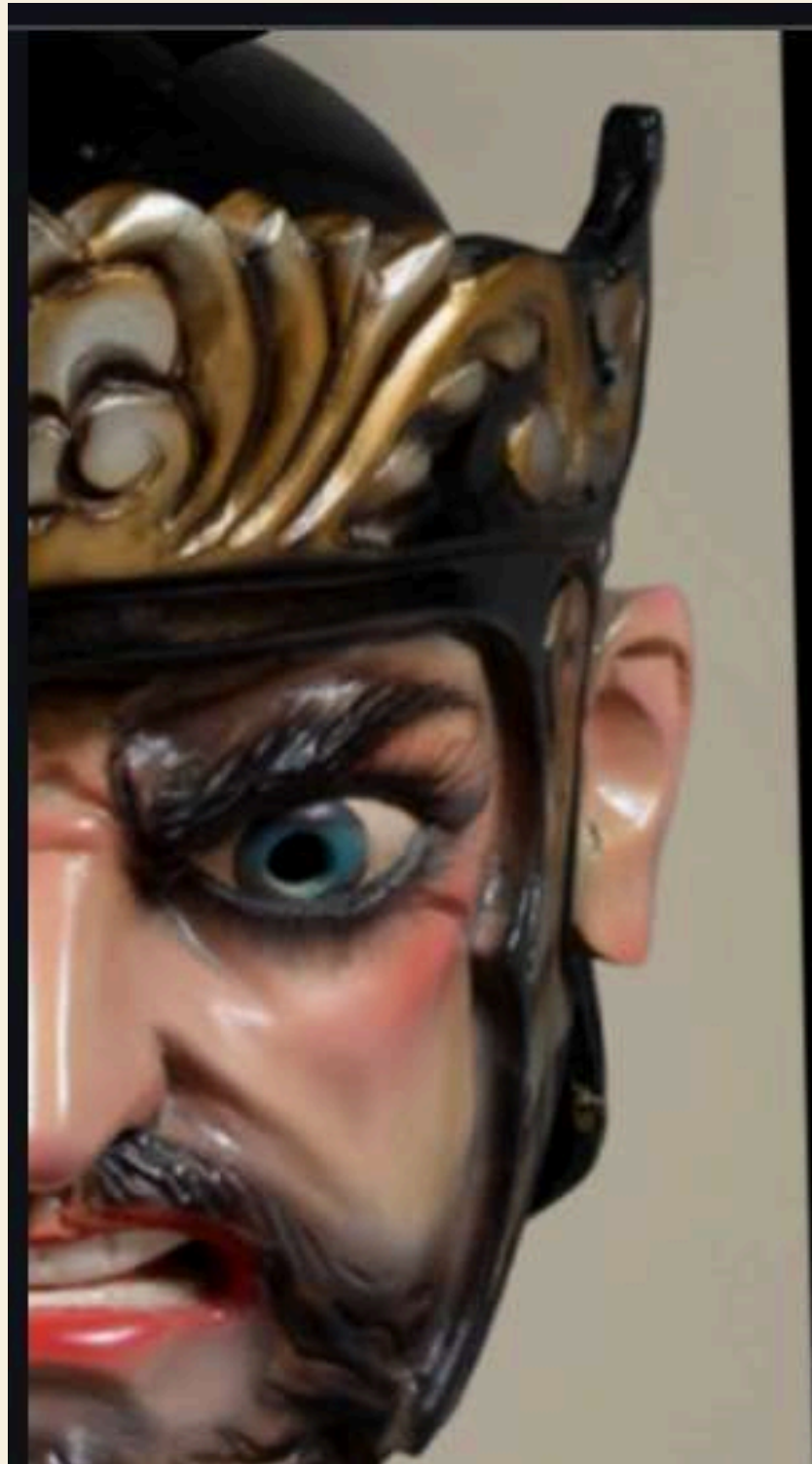
We measure success by the audience's rejection of "modernized" mass-produced masks in favor of traditional ukit-kamay (hand-carving). A shift in the mindset of the youth—valuing the "imperfect" soul of a hand-carved mask over the artificial perfection of a machine-made one.

The goal is to preserve the *"Different Faces of the Moryon"* identified in our Boac & Mogpog research, which only human devotion can create.



MEASURING IMPACT

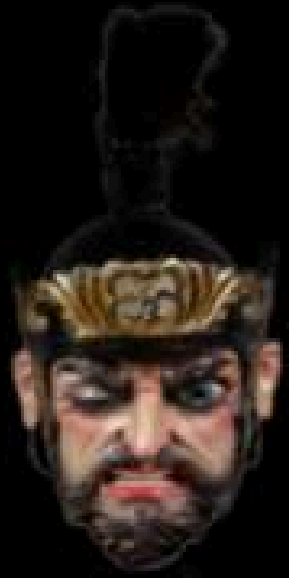
HUB BUSINESS CANVA



HUB BUSINESS CANVAS

- A firm stand from the practitioners of Torrijos: *"NOT FOR TOURISM."* The hub is owned by the devotees and the Church, not the government.
- The hub demonstrates that each specific mask style from Boac and Mogpog is a unique spiritual narrative. Faith is our primary stakeholder; tourism is a secondary, non-controlling byproduct.
- The Sacred Vow is at the center. Government and tourism agencies are on the periphery—they must follow the practitioners' rules, not the other way around.

HUB ACTION PLAN



- The hub will lead a reforestation program for carvers instead of surrendering to plastic materials.



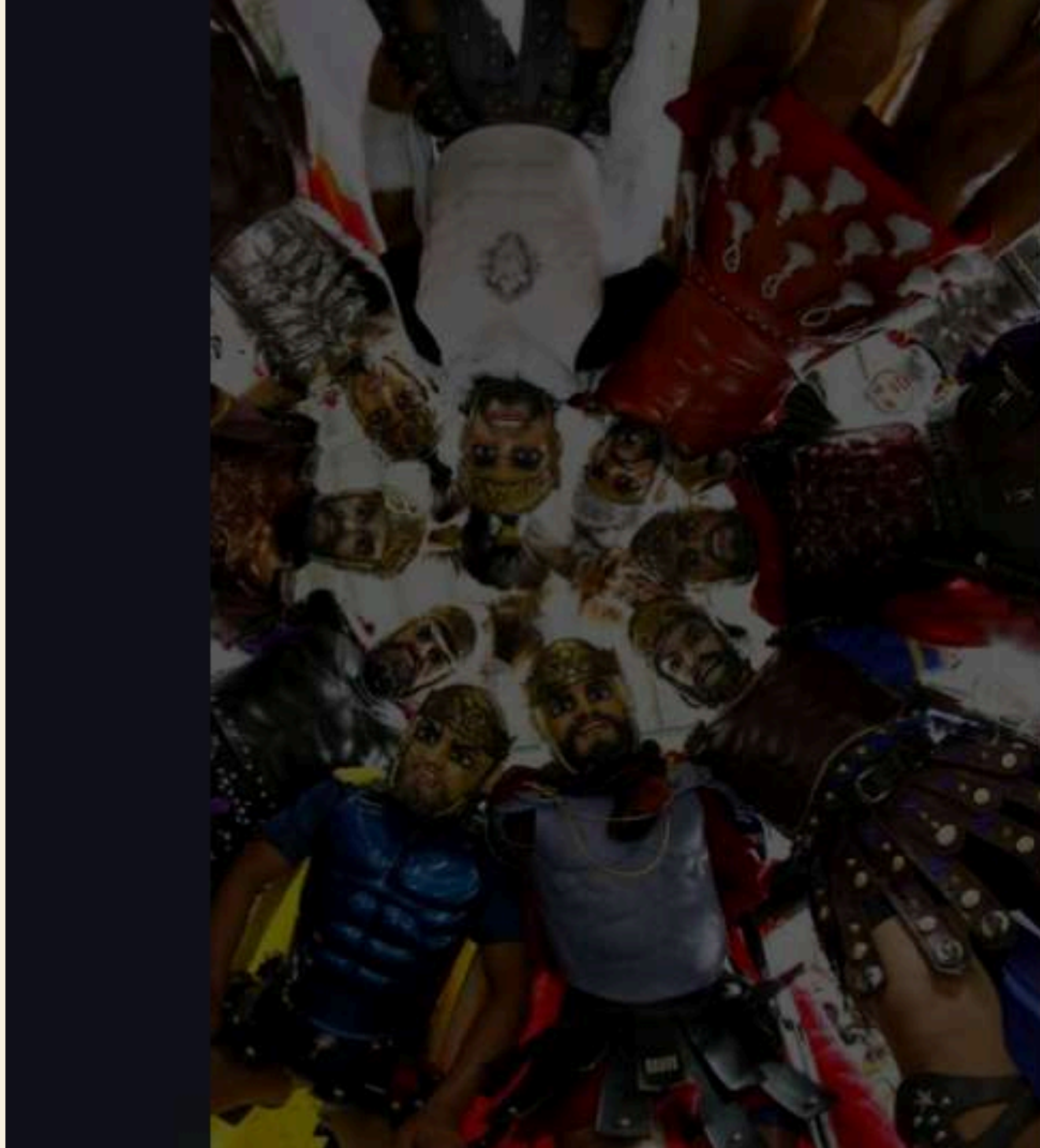
- If forced to "modernize" for the sake of tourism, we will use ArtTalks to challenge the audience: "Is a plastic mask still a sacrifice?"



- We will establish the "Independent Heritage Zone" in Torrijos to protect the sacred silence of their devotion from secular noise.

HUB ACTION PLAN

CLOSING STATEMENT



Our mission is to ensure that the Mukha ng Pananampalataya remains an authentic dialogue between the devotee and the Divine, undisturbed by the pressures of the modern world. We stand firm in the belief that while the wood may become scarce and the world may demand 'content,' the true spirit of the Moryon cannot be manufactured or sold.

By empowering the next generation of BACOMM students to become ethical storytellers and cultural defenders, we ensure that the Moryonan survives—not as a product for the crowd, but as a sacred vessel of faith. We do this so that years from now, when a moryonero puts on his mask in the quiet of Mogpog, Boac, or Torrijos, he does so for his soul, for his heritage, and for God.